

Charles Zeuner, 1795-1857.

Born: September 20, 1795. Eisleben, Saxony, Kingdom of Prussia, (Germany).

Died: Saturday, November 7, 1857. Smith's Woods, Burlington County, New Jersey.

Birth Name: Heinrich Christopher Zeuner. (2)

Rev. Theron Brown (1832-1914) writing in *The Story of the Hymns and Tunes*, 1906, attributed Zeuner's compositions to Heinrich Christopher Zeuner. (1) Rev. Brown ignored that fact that two or more songbooks, already in existence, were published in the name of Charles Zeuner. Twenty years earlier, Rev. F.O. Jones, writing in 1886, gave a comprehensive biography of Charles Zeuner which, albeit having errors, appears to have been the source for Rev. Theron Brown's work. Jones was singular in asserting that Zeuner was baptized as Heinrich Christopher Zeuner, and changed his name to become more American. (2) Later other hymnologists simply followed suit, or reported Charles Heinrich Christopher Zeuner as his name.

F.O. Jones wrote his biography of Charles Zeuner 29 years after the composer's death. Brown wrote his biography of Zeuner 49 years posthumously. It is not known what Jones used for sources. He may have gathered anecdotal evidence from those who knew Zeuner in Boston's Handel and Haydn Society, or the New York Sacred Music Society. But by Jones' own accounts, that would have been from 1824 to 1854, which contains the error of when Zeuner went to Philadelphia (1850). Those sources would have had little contemporaneous knowledge of Zeuner's death. Jones would have been forced to find more local-to-Philadelphia sources for his report of the circumstances of Zeuner's death, which were aged by 29 years at the time Jones wrote.

Consider this paraphrase of Rev. Brown and Rev. Jones' words:

After emigrating to America in 1827 (Brown) in 1824 (Jones), Zeuner settled in Boston, Massachusetts. He was for years organist at Park Street Church, Boston. He played organ for the Handel and Haydn Society (1830-1838), and served as the Society's president. Zeuner wrote an oratorio, *The Feast of Tabernacles* (1832) (Jones) [1837]. He moved in 1854 (Brown and Jones) [actually 1850] to Philadelphia where he served three years [sic] as organist to St. Andrew's Church, and Arch Street Presbyterian Church. He became insane in 1857 (Brown), and in November of that year died by his own hand (Brown). November 7, 1857 (Jones). (Paraphrase of 1 and 2, and see exact quotes in Sources 1 and 2, below.)

Zeuner was named in reviews only by surname, from 1836 to 1877. (3) (4) (5) Yet, *The American Harp* of 1838 which survives, shows his name clearly as Charles Zeuner, and is a reprint of a much older edition. It contains no attribution for either words or music within its 378 hymn tunes. However, "Of more than three hundred tunes in this work of Mr. Zeuner, all, (excepting only Old Hundred and four others,) are his own compositions." (3)

On November 17, 1836, Ch. Zeuner wrote an introduction to *The Ancient Lyre*. That preface is a reprint and titled 'Advertisement to the Fifth Edition.' But, the book was printed with Seventh Edition and 1838 on its title page. Laying the printer's mistakes aside, within are shown 378 hymn tunes, with 23 substitutions, and in Zeuner's words "Twenty-seven new tunes and anthems composed expressly for this work..." Attribution of authors remains absent, however a number of hymn tunes are attributed to their assumed composers.

Charles Zeuner produced *Grand Centennial March*. Instrumental. Music: Ch. Zeuner. (Boston: C. Bradlee. [1876.]

The perplexing condition regarding *Grand Centennial March* is, it was catalogued by the Free Library of Philadelphia as being published in 1876, 19 years after Zeuner's death. Other biographers recorded that *Grand Centennial March* was composed in 1830, and used in September 1830 to commemorate the 200th anniversary of the settlement of Boston. That in and of itself casts unscrupulous motive on the part of C. Bradlee. But leaving that aside, the march re-appeared, reviewed in *Dwight's Journal of Music* for Saturday, December 25, 1875.

In 1910, *Grove's Dictionary of Music and Musicians*, Edition 2, Volume 5, Page 173. (New York: Macmillan, 1904-1910. 1910.), presented a biography of Samuel Parkman Tuckerman (1819-1890). Grove's went on to state "At an early age he [Tuckerman] received instruction in church music and organ-playing from Charles Zeuner." (6)

In 1911, hymnologists Charles Sumner Nutter, and Wilbur Fisk Tillett, writing in *The Hymns and Hymn Writers of the Church*: Page 469. (New York: Methodist Book Concern. 1911.) followed Rev. Brown's 1906 lead with a short biography, and presented the name Charles Heinrich Christopher Zeuner. (7)

However, in 1915 the Boston Public Library catalogued a private collection, in which the work of three Zeuners appeared, and showed Charles Zeuner with one of his hymns. Heinrich Zeuner was also listed, but as an editor involved in German comic opera. The third, Martin Zeuner in Germany, gathered ancient German sacred music published in Zurich in 1904. (8)

Borrowing the life span 1795-1857, **Grove's Dictionary of Music and Musicians**, Page 389, 1920, rejected the name Charles Heinrich Christopher Zeuner, and printed a short biography of Charles Zeuner. (9)

Thus from 1886 to 1920, confusion over the musician's name existed. That confusion has infiltrated into genealogy records (10) (11), and is even now in Internet sacred music biographies, where it is made to appear Charles was a pseudonym. (19) However, public records show his name was Charles Zeuner. Moreover, Zeuner the sacred music composer wanted to be known as Charles Zeuner.

In public records and documents there is no coincidence in the lives of Charles Zeuner and Heinrich Zeuner. Strong evidence exists in fact that they were two different men, and many statements regarding Charles Zeuner are not supported by public documents.

In private genealogy research of the McCrone Family, Heinrich C. Zeuner was shown with a birth year of 1795 in Germany; and a death year of 1857 in Germany. (12)

What happened to Charles Zeuner when leaving Boston was, he traveled to Philadelphia by ship. (13) On arrival, because he was still a German citizen in 1850, Zeuner was entered into Naturalization Records with a Declaration of Intent date of 9 November 1850, followed by the Oath of Allegiance on 24 May 1856. (14) It didn't matter that he came to Philadelphia from Boston.

In contrast to Charles Zeuner, allowing for misspellings and transcriber errors, Heinrich Zimmer, born about 1798, entered the Port of New York on 26 August 1850. He sailed from Deutschland (Germany), by way of Antwerp, The Netherlands on the ship *Emblem*. (15)

The Norwegian vessel *Emblem*, owned by Clipsham, C.C. Lathrop & Company, Agents, began service before 1844 and continued in service in 1849, carrying about 100 of the Church of Jesus Christ of Latter Day Saints (Mormons) from Liverpool, England bound for the Great Salt Lake Valley in Utah, by way of New Orleans, Louisiana. The White Star Line freighter *Naronic*, after putting out from Liverpool, 11 February 1893, bound for New York with seventy souls on board, was never seen again. Nearly six months later one of her lifeboats, overturned with a large hole in the bottom, was picked up off the Azores by the Norwegian ship *Emblem*, the only trace of *Naronic* ever found.

Even if Heinrich Zimmer and Heinrich Zeuner were different men; Heinrich Zeuner, formerly of Bavaria, was naturalized in New York City on 18 October 1852. (16) Christian Heinrich Zeuner was recorded in New York City, Lutheran Church Records for the period 1834-1854, as having been baptized in Heiligenstadt, Oberfranken, Bayern in 1820, and married to Anna Barbara Dorn on 8 October 1846, also in Bayern (Bavaria). (17)

Thus, exact looking birth date, death date, and their locations for Charles Zeuner were gathered from misleading sources, or copied from the prior work of others. Charles Zeuner and Heinrich Zeuner were two different men.

In 1850, Charles Ziner, born about 1793 in Germany, lived single with the eight-member James Elwell household, and twenty-one other surnames, married and single, from age 50 to age 18. That thirty-person collective was located in Middle Ward, Camden, Camden County, New Jersey. (18) F.O. Jones made oblique reference to "his boarding place," when describing the circumstances of Zeuner's death. However, Jones went on to state Zeuner travelled to West Philadelphia, and later in the day his body was discovered in Smith's woods. The closest Smith's Woods to where Zeuner lived are in Burlington County, New Jersey – not in West Philadelphia.

From a purely human standpoint, it is not reasonable that a composer of over 330 hymn tunes, chants, sentences, and anthems would publish them all under a pseudonym, in yet three sacred music songbooks of many editions.

Charles Zeuner composed hymns in four-stave systems, reading from top to bottom: Tenor, Alto, Soprano, and Bass. Of course, that drafting method was in common use at the time. The bottom two staves were intended for the accompanist and showed the notes of all four parts, albeit with full-size and 3/4-size round notes, but not always in the same clefs as the two top staves.

His hymns were entitled by their Tune Names, another common practice at the time. Zeuner's failing was by including only one stanza of words for the majority of his hymns. There are indications that more stanzas existed, but they must have been printed elsewhere. Tunes in Common Meter Double were shown as First Stanza and Second Stanza, however that was a publisher's editorial mistake. The modern terms CMD and LMD were not in use at the time. Zeuner used Italian words, such as *allegro vivace* and *alla breve*, to indicate performance styles, changes of tempo, and the like. Zeuner showed alternate endings, when he wanted a hymn to also be available as an anthem. He inserted solos in the middle of hymns. Mechanically, his songbooks were doomed to never being adopted for congregational singing – the hymns began after 30-some pages of exercises and practice tables.

Zeuner's sacred music songbooks went through many editions. The exact number is unknown. He used several Boston music publishers over the years. However, Zeuner was not well served by his Boston publishers.

For example: *The American Harp* of 1838 is fraught through with typesetting and proofreading errors. It appears that Oliver Ditson & Company reused printing plates from Hilliard, Gray & Company. Pages 129 to 144 were omitted, for whatever reason. A Chant, *Gloria in Excelsis* No 11, was shown in the Index, but not printed in *The American Harp*. Titles shown in the Index of Hymns, which should have been called an Index of First Lines, do not agree with the first lines. Page references within the Index of Hymns have many typesetting errors. The Index of Hymns was not strictly alphabetical. And in one glaring error, a Long Meter tune named *Alowetti* (page 26) was spelled "Ulowetti," and inserted in the Index of Tunes with others beginning with U.

The publishers of Zeuner's *The American Harp* should have insisted that he supply the names of other authors, but they did not. The only clue, to how many hymns were the work of Zeuner, comes from the music editor of *Folio*, at White, Smith & Perry, who in 1836 reviewed *The American Harp*, and stated that all of more than 300, except five, were Zeuner's. Even those five were identified only noting they were from *The Ancient Lyre*, by permission.

The music editor of *Folio* was familiar enough with Zeuner's work to know *Telemann's Chant* was composed by Charles Zeuner. But, by using the attributions in *The American Harp*, and not cross-checking, the editor was at the mercy of the publisher's and printer's mistakes. The five which showed attribution elsewhere are: North Church, Old Hundred, Hummel, Patmos Chant, and Litchfield (New). Three of those were composed by Zeuner – North Church, Hummel, and Patmos Chant, which was named New Patmos in *The Ancient Lyre*. Litchfield (New) does not appear in *The Ancient Lyre*. (See further in Source 3.)

The *Folio* music editor was not acquainted enough with the tune *Old Hundred* to spot error. Within *The Ancient Lyre*, *Old Hundred* was used twice: on page 7 of the hymns (35-some pages into the book) and page 59, with new harmony. In both places the tune was attributed to Martin Luther using the text, "Be Thou, O God, exalted high."

Martin Luther did not compose the tune *Old Hundred*. It was composed by Guillaume Franc (1520-1570), and erroneously attributed to Louis Bourgeois, 1510-1561. The music first appeared in *The Genevan Psalter* a.k.a. *The French Genevan Psalter*, 1551 and later in *Fourscore and Seven Psalms of David*. (Geneva, Switzerland: 1561.)

The words "Be Thou, O God, exalted high" were the collective work of Nahum Tate (1652-1715) and Rev. Dr. Nicholas Brady, 1659-1726, from *A New Version of the Psalms of David*, 1696.

Those numerous shortcomings of Zeuner's sacred music songbooks, make them quaint museum pieces. His music and output, however, make Charles Zeuner second only to Lowell Mason (1792-1872), in quantity and quality.

See below beginning on page 4 for Charles Zeuner's works and music.

His works include:

Grand Centennial March. Instrumental. Music: Ch. Zeuner. (Boston: C. Bradlee. [1876.]) [Originally composed in 1830. Undated [n.d.] in all surviving copies.]
 Church Music, consisting of New and Original Anthems, Motets, and Chants, for Public Worship. By Ch. Zeuner. Organist to St. Paul's Church and to the Handel and Haydn Society. (Boston: Richardson & Lord. 1831.)
 The American Harp, 1832. (Boston: Hilliard, Gray & Co. 1834.) (Boston: Oliver Ditson & Co.; Others. 1838.)
 The New Village Harmony for Sabbath Schools. (Boston: Lincoln, Edmands, & Co. 1833.) (Boston: Published by Robert S. Davis, successor to Lincoln, Edmands, & Co. No. 77, Washington Street. 1835.)
 The Ancient Lyre, 1833 or 1834. [Fifth Edition 1836, shown in Advertisement (Preface). Seventh Edition 1838, shown on Title Page.] (Boston: Crocker and Brewster; Others. 1838.)
 The Feast of Tabernacles. An Oratorio. Words: Henry Ware, Jr. Music: Charles Zeuner. (Cambridge: John Owen; Folsom, Wells, and Thurston, Printers to the University. 1837.)

Music**The American Harp, 1838.**

Page Number. Tune Name. Meter. First Line.
 (a=top, b=bottom).

7. America. LM. Ye nations round the earth, rejoice.
- 8a. Sabbath Morning. LM. Awake, my tongue, thy tribute bring.
- 8b. St Simon (New). LM. The Saviour lives no more to die.
9. Adoration. LM. O, holy, holy, holy Lord.
10. Luther. LM. When at this distance, Lord, we trace.
11. Gospel. LM. Go preach my Gospel, saith the Lord.
- 12a. Bishop Heber. LM. Make us by Thy redeeming grace.
- 12b. God's Presence. LM. Lo! God is here! let us adore.
13. Gratitude. LM. Eternal God, celestial King.
14. Treasure. LM. Breathe, Holy Spirit, from above.
15. Orator. LM. Sweet is the Work, my God, my King.
- 16a. Regency. LM. Jehovah reigns, He dwells in light.
- 16b. Persecution. LM. O, Lord, how many are my foes.
17. Hymn for all Mankind. LM Anthem. Ye nations round the earth rejoice.
18. Percival. LM. Come, O my soul, in sacred lays.
- 19b. Sanctification. LM. Deep are the wounds which sin has made.
20. King David. LM. From all that dwell below the skies.
21. Messiah. LM. He reigns! the Lord, the Savior reigns.
- 22a. Israel (New). LM. Loud Hallelujah's to the Lord.
- 22b. Eastport. LM. No change of time shall ever shock.
- 23a. Christian Hymn. LM. Great God, whose universal sway.
- 23b. Penitence. LM. Blest is the man, forever blest.
24. Tetrarch. LM. Blest are the humble souls that see.
25. Samaria. LM. The trees of God, without the care.
- 26a. Cathedral Chant. LM. I will extol thee, Lord, on high.
- 26b. Alowetti. LM. High o'er the heav'ns supreme, alone.
27. Remembrance. LM. Yes, we'll record Thy matchless love.
28. Ethiopia. LM. Before Jehovah's awful throne.
29. Hebrew Hymn. LM. My spirit looks to God alone.
30. Mozart's Song. LM. Now be my heart inspir'd to sing.
- 31a. Orthodox. LM. The Lord in Zion ever reigns.
- 31b. The Righteous. LM. Happy the man, whose cautious feet.
- 32a. Ch Lovett's Hymn. LM. The flowry spring, at God's command.
- 32b. Temple Song. LM. Stand up, my soul shake off thy fears.
- 33a. The City of David. LM. Wake, O my soul, and hail the morn.
- 33b. Easter Hymn. LM. I know that my Redeemer lives.
- 34a. Innocence. LM. Who shall ascend Thy heavenly place.
- 34b. Job. LM. Lord, how shall wretched sinners dare.
35. New England. LM. Lord, when Thou didst ascend on high.
36. Bryant. LM. This is the word of truth and love.
- 37b. Sabbath. LM. Lord, how delightful 'tis to see.
- 38a. Collocation. LM. All power and grace to God belong.
- 38b. Firmament. LM. The heavens declare Thy glory, Lord.

Music

The American Harp, 1838.

Page Number. Tune Name. Meter. First Line.

39. Confession. LM. Tis by the faith of joys to come.
 40. Baptist. LM. Come, Holy Spirit calm each mind.
 41. Magnificat. LM Anthem. Kingdoms and thrones to God belong.
 42a. Old Chant. LM. How vain is all beneath the skies!
 42b. Covenant Chant. LM. Deep are the wounds which sin has made.
 43a. German Chant. LM. Before the heavens were spread abroad.
 43b. American Chant. LM. Behold, the blind their sight receive!
 44a. Luther's Chant. LM. Great God we sing Thy mighty hand.
 44b. Cenchrea Chant. LM. Why droops my soul, with grief opprest?
 45a. Moravian Chant. LM. Show pity, Lord, O Lord forgive.
 45b. Missionary Chant. LM. Ye Christian heroes, go proclaim.
 46a. Evening Chant. LM. Thus far the Lord hath led me on.
 46b. Temple Chant. LM. So let our lips and lives express.
 47a. Olympus. LM. Ye nations round the earth, rejoice.
 47b. Priscilla. LM. Come In, thou blessed of the Lord.
 48a. Transientness. LM, Minor Mode. Far from my thoughts, vain world, begone.
 48b. Transientness. LM, Major Mode. Hail great Immanuel, all divine.
 49. Aquila. LM. To God, the great, the ever blest.
 50a. Crucifixion. LM, Minor Mode. He dies! the friend of sinners dies.
 50b. Crucifixion. LM, Major Mode. The rising God forsakes the tomb.
 51. Boston. LM. My God, my King, Thy various praise.
 52. W H Eliot's Hymn. LM. Eternal God, celestial King.
 53a. Calvin. LM. Arise! arise, with joy survey.
 53b. Melanchthon. LM. Ye mighty rulers of the land.
 54a. Consolation. LM. Stay, thou insulted Spirit, stay.
 54b. Amon. LM. My soul, thy great Creator praise.
 55a. Haslinger. LM. Hark! from the cross a voice of peace.
 55b. Staddler. LM. Jesus wher'er Thy people meet.
 56a. Hiller. LM. The Lord is judge before His throne.
 56b. Pisari. LM. Almighty Maker of my frame.
 57a. Mount Vernon. LM. Preserve me Lord in time of need.
 57b. Denton. LM. Great God attend while Zion sings.
 58. Chapman. LM. He that hath made his refuge God.
 59a. Indiana. LM. Blest is the man, whose tender care.
 59b. Chestnut Street. LM. Great is the Lord, exalted high.
 60a. Hartford (New) Chant. LM. Come O my soul in sacred lays.
 60b. King Street. LM. Lord when Thou didst ascend on high.
 61. Otis. LM. Thrice happy man! who fears the Lord.
 62. North Church. LM. Great Shepherd of thine Israel. Attributed to The Ancient Lyre. Zuener.
 63a. Illinois. LM. O, God, Thou art my God alone.
 63b. Arkansaw. LM. Kingdoms and thrones to God belong.
 64a. Ward. LM. There is a stream, whose gentle flow.
 64b. Uxbridge. LM. At anchor laid, remote from home.
 (65 to 80 omitted).
 81a. Koerner. LM. Deep in our hearts let us record.
 81b. Eisenhofer. LM. The Lord! how wondrous are His ways.
 82. Rameau. LM. Lord, hear my words, my spirit see.
 83a. Paer. LM. Bless O my soul, the living God.
 83b. Viotti. LM. Thru' ev'ry age eternal God.
 84a. Gomorrah. LM. I spread my sins before the Lord.
 84b. Caiphaz. LM. Show pity, Lord, O Lord forgive.
 85a. Distress. LM. Preserve me Lord in time of need.
 85b. Cherokees. CM. Lord, hear the voice of my complaint.
 86a. Choral Song. LM. Lord, I can suffer Thy rebukes.
 86b. Sodom. LM. Lord, what a thoughtless wretch was I.
 87a. The Holy City. LM. Twas by an order from the Lord.
 87b. Immortality. LM. Unveil thy bosom faithful tomb.

Music

The American Harp, 1838.

Page Number. Tune Name. Meter. First Line.

- 88a. The Pious Man. LM. When dangers, woes, or death are nigh.
 88b. Peace. LM. Now may the God of grace and pow'r.
 89a. Old Hundred. LM. Be Thou, O God exalted high. Attributed to Martin Luther in The Ancient Lyre.
 89b. World's Prayer. LM. Indulgent Sovereign of the skies.
 90. Factum. CM. O, render thanks, and bless the Lord.
 91. Exploration. CM. Great God, the nations of the earth.
 92. Exhortation. CM. To our Redeemer's glorious Name.
 93. Honesty. CM. Blest is the man, who shuns the place.
 94. Redemption. CM. O, all ye lands, in God rejoice.
 95a. Supplication. CM. Lord, hear me, when without disguise.
 95b. Lecture. CM. Lord, what is man, poor feeble man.
 96. Hosanna. CM. Hosanna to our conquering King.
 97a. Obligation. CM. Long as I live I'll bless Thy Name.
 97b. Harmony Chant. CM. Life is the time to serve the Lord.
 98a. Hope. CM. When Death appears before my sight.
 98b. American Psalm. CM. O, God of hosts, the mighty Lord.
 99a. Hummel. CM. Awake, ye saints; to praise your King. Attributed to Ancient Lyre. Zeuner.
 99b. Columbia. LM. Ye nations round the earth rejoice.
 100. Cannabich. CM Anthem. How sweet, how heavenly is the sight.
 101a. Ungelenk. CM, Minor Mode. In mercy, not in wrath rebuke.
 101b. Ungelenk. CM, Major Mode. But hence thou enemy depart.
 102. King Solomon. CM Anthem. Let children hear the mighty deeds.
 103b. Missionary Song. CM. Awake, my soul, stretch every nerve.
 104. Life's Pilgrimage. CM. Lord, what a wretched land is this.
 105a. Hallelujah. CM. Let all the lands, with shouts of joy.
 105b. Cappadocia. CM. Sing to the Lord, ye distant lands!
 106a. Morning Prayer. CM. Awake, my soul, to sound his praise.
 106b. Eternity. CM. The time is short! sinners beware.
 107. Bythnia. CM. O, all ye lands, rejoice in God.
 108. Morning Hymn. CM. God of my life, my morning song.
 109a. Luther's Song. CM. Awake, awake the sacred song.
 109b. Persis. CM. Come, Holy Spirit, heavenly dove.
 110. St Timotheus. CM Anthem. He, who on earth, as man was known.
 111. St Timotheus (Cont). CM Anthem. He, who on earth, as man was known.
 112. Methfessel. CM. Father of mercies, in Thy word.
 113. Life's Thought. CM. How vain are all things here below.
 114a. Ninevah. CM. Opprest with guilt and full of fears.
 114b. New Nazareth. CM. If human kindness meets return.
 115. Joshua. CM. Arise O Lord, lift up Thine hand.
 116a. Hussittan Chant. CM. Thou blest Redeemer, dying Lamb!
 116b. St Luke. CM. In God's own home pronounce His praise.
 117a. Allegris Chant. CM. Not to the terrors of the Lord.
 117b. Lottis Chant. CM. On Jordan's stormy banks I stand.
 118a. Sabbath Chant. CM. Blest is the man whose soft'ning heart.
 118b. Mourning Chant. CM. How short and hasty is our life!
 119a. A Death Chant. CM, Minor Mode. When youth and age are snatch'd away.
 119b. A Death Chant. CM, Major Mode. Lord! let us to our refuge fly!
 120a. Nantucket Chant. CM. Teach me the measure of my days.
 120b. Cape Ann Chant. CM. Rebuke me not, O Lord, forgive.
 121a. Patmos Chant. CM. Sing to the Lord, ye distant lands! New Patmos in Ancient Lyre. Zeuner.
 121b. Bowdoin Square Chant. CM. Lord, who among the sons of man.
 122a. Lynn (New). CM. Eternal Wisdom, Thee we praise.
 122b. Litchfield (New). CM. What glory gilds the sacred. Attributed to The Ancient Lyre. Not in The Ancient Lyre.
 123. Great Britain. CM. Oh praise the Lord, for He is good.
 124. Roxbury. CM. O, render thanks, and bless the Lord.
 125a. Greenton. CM. O, God, my heart is fully bent.
 125b. Waynesboro. CM. Judge me, O God, and plead my cause.

Music
The American Harp, 1838.

Page Number. Tune Name. Meter. First Line.

- 126a. Ireland. CM. Songs of immortal praise belong.
 126b. Marlow. CM. Let all the lands, with shouts of joy.
 127a. Nashville. CM. This is the day the Lord hath made.
 127b. Natchez. CM. Ye sons of men, a feeble race.
 128a. Romberg. CM, Minor Mode. My soul, come meditate the day.
 128b. Romberg. CM, Major Mode. Arise ye people, and adore.
 129a. (Unknown). CM. Arise ye people, and adore.
 129b. (Unknown). CM. When gathering clouds around I view.
 (Nos 130 to 133, and 135 to 144 omitted).
 134. (Unknown). SM. Sing to the Lord most high.
 145a. Devotion. CM. My soul lies cleaving to the dust.
 145b. Darkness. CM. Let death dissolve my body now.
 146a. Sinner. CM. Oh! that I knew the sacred place.
 146b. Humility. CM. To God I cried with mournful voice.
 147a. Hoffmeister. CM. The Lord unto thy pray'r attend.
 147b. Feska. CM. I'm not ashamed to own my Lord.
 148a. Lent. CM. Oh may my heart by grace renew'd.
 148b. Trust. CM. Almighty Father of mankind.
 149. Doria. CM. Amid thy wrath, remember love.
 150a. Zaccheus. SM. O, God, to earth incline.
 150b. Festival Tune. SM. Raise your triumphant songs.
 151. Jerico. SM. To bless Thy chosen race.
 152a. Latria. SM. Have mercy Lord, on me.
 152b. New Bethlehem. SM. We come with joyful songs.
 153a. Isaiah. SM. The Lord Jehovah reigns.
 153b. Lystra. SM. Sing praises to our God.
 154a. Tychicus. SM. Sing praises to our God.
 154b. Phebe. SM. Ye trembling captives hear.
 155. Epaphras. SM. How beauteous are their feet.
 156. Tomascheck. SM. Stand up, and bless the Lord.
 157a. Agricola. SM. Your harps, ye trembling saints.
 157b. Volland. SM. Ye sons of earth arise.
 158a. Weinlich. SM. Behold the lofty sky.
 158b. Neukomm. SM. The Lord on high proclaims.
 159a. Zumsteg. SM. Exalt the Lord our God.
 159b. Dittersdorf. SM. Blest Comforter divine.
 160a. Danzi's Chant. SM. Blest be the tie that binds.
 160b. Christmas Chant. SM. Rejoice in Jesus' birth!
 177a. Pastoral Chant. SM. The Lord my Shepherd is.
 177b. Episcopal Chant. SM. O, Lord, our heavenly King.
 178a. Harpshead. SM. Behold His wondrous grace!
 178b. Oreville. SM. Ye sinners, fear the Lord.
 179a. St Domingo Chant. SM. The Lord my shepherd is.
 179b. Vera Crux Chant. SM. Come, Holy Spirit, come.
 180a. Sunbury. SM. My God, my life, my love.
 180b. Zanesville. SM. Behold! what wondrous grace!
 181a. Sumatra Chant. SM. Thy Name Almighty Lord.
 181b. Nova Scotia Chant. SM. Have mercy Lord, on me.
 182a. Utica. SM. Oh where shall rest be found.
 182b. Front Street. SM. Lord, what our ears have heard.
 183a. Eleazar Chant. SM. Great is the Lord our God.
 183b. Santa Crux. SM. Mine eyes and my desire.
 184. Thanksgiving. SM. Sing to the Lord most high.
 185a. Barrington. SM. Awake, and sing the song.
 185b. Belleville. SM. Your harps, ye trembling saints.
 186a. Niagara. SM. O, bless the Lord, my soul!
 186b. Montreal. SM. Our days are as the grass.

Music

The American Harp, 1838.

Page Number. Tune Name. Meter. First Line.

- 187a. Evidence. SM. Let sinners take their course.
 187b. Iconium. SM. Did Christ o'er sinners weep.
 188a. Pisidia. SM. Defend me, Lord, from shame.
 188b. Evening Hour. SM. The day is past and gone.
 189a. Passover. SM. My soul, be on thy guard.
 189b. Atheist. SM. Shall we go on to sin.
 190. Handel's Song. LM 6 Lines. Eternal Father! God of love.
 191. Pamphylia. LM 6 Lines. The Lord hath spoke, the mighty God.
 192. Jewry. LM 6 Lines. The Lord my pasture shall prepare.
 193. Gilead. LM 6 Lines. In Judah the Almighty's known.
 194. Theasalonica. LM 6 Lines. He that has God his guardian made.
 195. Shadrach. LM 6 Lines. In Judah the Almighty's known.
 196. Hosea. LM 6 Lines. God is our refuge in distress.
 197. Silvanus. LM 6 Lines. Ye saints and servants of the Lord.
 198. Steffanis Chant. LM 6 Lines. Come, all ye servants of the Lord.
 199. Confidence. LM 6 Lines. When gath'ring clouds around I view.
 200. Chorister. LM 6 Lines. In deep distress, I oft have cried.
 201. Ambrose. LM 6 Lines. The Lord my pasture shall prepare.
 202. Gibeon. LPM. With grateful hearts, with joyful tongues.
 203a. Gibeon (Cont). LPM. With grateful hearts, with joyful tongues.
 203b. The Rich Man. LM. Life is the time to serve the Lord.
 204. Sunrise. LPM. Ye saints and servants of the Lord.
 205a. Sunrise (Cont). LPM. Ye saints and servants of the Lord.
 205b. Mortality. LM. Why should we start and fear to die.
 206. Krommer. LPM. Forever blessed be the Lord.
 207. Spohr. LPM. Let all the earth their voices raise.
 208. Waker. LPM. O, God, my gracious God, to Thee.
 209. Salieri. CPM. The festal morn, my God, is come.
 210. Zaccchini. CPM. How precious Lord, Thy sacred word!
 211. Expiation. CPM Anthem. Great God our voice to Thee we raise.
 212. Wranitzky. CPM Choral. O, Thou, that hear'st the pray'r of faith.
 213. Cherubini. SPM. How pleas'd and blest was I.
 214. Haydn's Chant No 1. SPM. The Lord Jehovah reigns.
 215. Haydn's Chant No 2. SPM. The Lord Jehovah reigns (Second Stanza).
 216. Contanzi. SPM. How pleasant 'tis to see.
 217. Eberwein. SPM. How pleas'd and blest was I.
 218. Canaan. HM. Ye tribes of Adam, join.
 219. Sebeste: Bach. HM. O, Zion, tune thy voice.
 220. Naumann. HM. To God the Father's throne.
 221. Pickering. HM. Let every creature join.
 222. Mount Sinai. HM. Ye boundless realms of joy.
 223. Stoelzel. HM. The Lord Jehovah reigns.
 224. Rosetti. HM. Give thanks to God most high.
 225. Rosetti (Cont). HM. He saw the nations lie.
 226. Ferrari. HM. All hail, incarnate God!
 227. A Festival Chant. HM. Welcome, delightful morn.
 228. Abt Vogler. HM. To God I lift mine eyes.
 229. Pergolesi. HM. Join all the glorious names.
 230a. Wessely. 7. Son of God, Thy blessing grant.
 230b. Beethoven. 7. Sweet the time, exceeding sweet!
 231. Frescobaldi. 7. Praise to God! immortal praise.
 232. J Metz. 7. Praise to God, His glory bless.
 233a. Jomelli. 7. Come divine and peaceful Guest.
 233b. Marcello. 7. Wake the song of Jubilee.
 234. Weber. 7. Children of the heavenly King.
 235a. Righini. 7. Songs of praise the angels sing.
 235b. Palestrina. 7 or 7 6 Lines. Now begin the heavenly theme.

Music

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Page Number. Tune Name. Meter. First Line.

- 236a. Green Valley. 7. Pleasing spring again is here.
 236b. Ziklag. 7. O, how blest the man, whose ear.
 237. Homilius. 7. Hark! the song of Jubilee.
 238a. Marpurg. 7. Hear my prayer, Jehovah hear!
 238b. Latrobe. 7. Oh that men their songs would raise.
 239a. Kreutzer. 7 or 8,7. Who, O Lord, when life is o'er.
 239b. Piccini. 8,7. Lo! the Lord Jehovah liveth.
 240. Gluck. 7 or 8,7. Search my heart, my action prove.
 241a. Leo Hassler. 7, Minor Mode. Lord, my God, how long by Thee.
 241b. Leo Hassler. 7, Major Mode. Zion, now arise and shine!
 242a. Roman Chant. 7. Thanks for mercies, Lord, receive.
 242b. Pilgrim's Chant. 7. To Thy temple we repair.
 243a. Telemann's Chant. 7. Christ, the Lord, is risen to day. Attributed to The Ancient Lyre. Zeuner.
 243b. Leuthard's Chant. 7. Hark! that shout of rapturous joy.
 244a. Shimmin. 8,7. Cease here longer to detain me.
 244b. Marschner. 8,4. Create, O God, my pow'r anew.
 245a. F Ries. 7. Lord, we come before Thee now.
 245b. Clementi. 7. To Thy pastures, fair and large.
 246a. Muffat. 7 or 8,7, Minor Mode. Hark! what mean those lamentations.
 246b. Muffat. 7 or 8,7, Major Mode. Brightness of the Father's glory!
 247. Graun. 8,7 Anthem. Hail Thou long expected Jesus.
 248a. New Jerauld. 8,7. Vainly through night's weary hours.
 248b. Old Jerauld. 8,7. When the winter's tempest lowers.
 249. Mehul. 8,7 Anthem. Praise the Lord! ye heavens adore Him.
 250. Diabelli. 7 6 Lines. Safely through another week.
 251. Maurer. 7 6 Lines. Christ, whose glory fills the skies.
 252a. Onslow. 5,8. Behold how the Lord has girt on His sword.
 252b. F Schneider. 7 or 6 Peculiar. Gracious Lord, disclose Thy way.
 253. Reicha. 7 or 8,7 Choral Anthem. Gracious Splrit, love divine.
 254a. Kospoth. 8,7 or 7. Depth of mecy, can there be.
 254b. Weigl. 8,7. Cease, ye mourners, cease to languish.
 255. Sterkel. 8,7 Anthem. Mighty God, Eternal Father.
 256. Gruner. 8,7,4 Doxology. Lord dismiss us with Thy blessing.
 257a. Webster's Chant. 8. Ye angels who stand round the throne.
 257b. Punta Delgada. 8. The love of the Spirit I sing.
 258. I B Flints Tune. 8,7,4 Anthem. Songs anew of honor framing.
 259. Neefe. 8,7,4. On the mountain's top appearing.
 260. Vierling. 8,7,4 Anthem. God of our salvation, hear us.
 261. Spazier. 8,7,4. Lo! the mighty God appearing.
 262. Rieder's Chant. 8,7,4. Who but Thou, Almighty Spirit.
 263. Maon. 8,6 Anthem. There is an hour of peaceful rest.
 264. Hansen. 10. From Jesse's root behold a branch arise.
 265. Kuhnaus' Chant. 10. Along the banks where Babel's current flows.
 266. Hicht. 10. Again the day returns, of holy rest.
 267. Kuhlau. 10,11. O, praise ye the Lord! prepare your glad voice.
 268. New Jerusalem. 12 Anthem. The voice of free grace cries escape to the mountains.
 269. Galilee. 11. The Lord is our shepherd, our guardian, and guide.
 270. Eischleben. 10,11 or 11 Choral Anthem. The day is far spent.
 271. Sussmaier. 6,4. Glory to God on high!
 272. Seyfried. 6,4 Anthem. Praise ye Jehovah's Name.
 273. G Webb. 5,6 Anthem. How wond'rous and great, Thy works.
 274. Amsterdam (New). 7,6. Rise my soul, stretch out thy wings.
 275a. Elam. 8,3,6. Ere I sleep, for ev'ry favor.
 275b. Syria. 10,11. O, praise ye the Lord, prepare a new song.
 276a. Massachusetts. 8,7,4. Lo! He comes, with clouds descending.
 276b. Mount Horeb. 10,11. Oh praise ye the Lord, Prepare your glad voice.

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Page Number. Tune Name. Meter. First Line.

277. Surinam. 12,11. O, Lord let our songs find acceptance before Thee.
 278. Christmas. 8,7. Hark! what mean those holy voices?
 279a. Christmas (Cont). 8,7. Hark! what mean those holy voices?
 279b. Cuba. 8. Tis Jesus the first and the last.
 (Multi-page Anthems, Sentences, Hymns, by First Line Titles, 280 to 346).
 Sing unto God, O ye kingdoms of the earth. Motetto. 280.
 My heart is fixed, O Lord. Motetto. 285.
 Daughters of Jerusalem. Sentence. 288.
 When the Lord shall build up Zion. Recitation and Motetto. 289.
 I will arise and go to my Father. Motetto. 293.
 Behold, Lord is my salvation. Sentence. 295.
 Praise God, from whom all blessings flow. Anthem. 296.
 Christ our Lord is ris'n to day. Anthem. 299.
 Blessed are they , O Lord. Motetto. 302.
 The Lord is great!. Anthem. 306.
 Great Jehovah!. Doxology. 309.
 Praise ye the Lord, praise the Lord. Motetto. 311.
 Blessed is the Lord forever more. Sentence. 316.
 Blessed is the people that know. Motetto. 317.
 The Lord is in His holy temple. Motetto. 320.
 Praise God, from whom all blessings flow. Doxology. 323.
 Men of God, go take your stations. Anthem. 324.
 Eliot's memory. Funeral Hymn. 332.
 Through every age. Hymn Doxology. 334.
 The grace of our Lord Jesus Christ. Sentence. 338.
 To God the Father. Sentence Doxology. 339.
 347. Independence. LM Hymn. When stern oppression's iron rod.
 (Multi-page Anthems, Sentences, Hymns, by First Line Titles, 348 to 361a).
 Save Lord, or we perish. Hymn. 348.
 O give thanks. Motetto. 349.
 The glory of the Lord. Motetto. 354.
 361b. Mount Horeb. 11. The Lord is our Shepherd, our guardian, and guide.
 (Multi-page Anthems, Sentences, Hymns, by First Line Titles, 362 to 377a).
 Woe unto them. Hymn. 362.
 Father, O Father. Missionary Hymn. 366.
 The Lord will comfort Zion. Sentence. 369.
 Glory to God on high!. Anthem. 371.
 My voice shalt Thou hear. Sentence. 371.
 Awake! ye saints, awake!. Anthem. 372.
 How beautiful upon then mountain. Motetto. 374.
 377b. Golgotha (Old China). 8,6,4. Our blest Redeemer, ere He breath'd.
 (Multi-page Anthems, Sentences, Hymns, by First Line Titles, 378 to 379).
 Ye servants of God. Temp. 378.
 Blessed is the man, (First Psalm). Motetto. 379.
 First Psalm. Motetto. 379.
 (379 to end of book, pages not numbered).

Chants

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| Venite, Exultemus Domine. | No 1. |
| Gloria Patri. | No 2. |
| Jubilate Deo. | No 3. |
| Benedictus. | No 4. |
| Cantate Domine. | No 5. |
| Bonum est Conferiti. | No 6. |
| Deus Miseratur. | No 7. |
| Benedic anima Mea. | No 8. |
| One additional Cantate Domine. | No 9. |
| One additional Gloria Patri. | No 10. |
| Gloria in Excelsis. | No 11. Shown in Index but, not printed in The American Harp. |

Twenty-Eight new Anthems, Chants, Hymns, and Tunes. Introduced in The Ancient Lyre, 7th Edition, 1838. Alphabetical List

(Taken from preface and compared to Index of Tunes, Index of Hymns, and Hymn Page.)

Tune Name or First Line, Meter. Type. Page Number (a=top of page, b=bottom of page.) Composer.

1. All ye on earth give praise, PM 6,8,4. Short Anthem or Hymn. 349. Zeuner.
2. Bera or Rickmansworth, LM. Hymn. 97a. Zeuner.
3. Blue Mountain (New), LM. Hymn. 56a. Zeuner.
4. Capitol or Allentown, LM. Hymn. 90. Attributed to E. Holt.
5. Chester (New), LM. Hymn Chant and Anthem. 82a and 310. Attributed to W. Billings.
6. Creek Bath or Cheshire (New), SM. 196a. Zeuner.
7. Danville, CM. Hymn Chant. 167a. Zeuner.
8. Elam, 8,3,6. Hymn. 283b. Zeuner.
9. Evening Hymn, LM. Hymn. 91b. Zeuner.
10. Florida, LM. Hymn. 97b. Zeuner.
11. Front Street, SM. Chant. 209a. Zeuner.
12. Hillsboro, SM. Hymn Chant. 205b. Zeuner.
13. Kilby Street (New), 11 or 10,11. Hymn. 283a. Zeuner.
14. Lord of All Power, SM. Anthem. 301. Attributed to Rev. Mason, an English Author.
15. Marblehead (New), LM. Hymn. 56b. Zeuner.
16. Morning Prayer, CM. Hymn. 182b. Zeuner.
17. National Hymn (We come with joy and gladness), 7,8,6. Anthem. 358. Zeuner.
18. New Ralston, LM. Chant. 16b. Zeuner.
19. Pilgrim Chant, 7. Hymn. 254a. Zeuner.
20. Plympton, CM. Hymn. 167b. Zeuner.
21. Portland, LM. Hymn. 82b. Zeuner.
22. Richmond (New), SM. Hymn Chant. 196b. Zeuner.
23. Salvation Belongeth, 8,7. Anthem. 296. Attributed to Kent.
24. Spiter (New), CM. Choral. 127a. Zeuner.
25. Thanksgiving Anthem, Irregular. Anthem. 298. Attributed to Rev. Mason, an English Author.
26. Wilton or Arne, 10 6 Lines. Hymn. 279. Zeuner.
27. Withington, LM. Hymn. 39b. Zeuner.
28. Zion's Hymn, LM. Hymn. 23a. Zeuner.

Errata:

- Eckhardtshiem, LM. Hymn. 152. The Ancient Lyre.
 Arm of the Lord, awake! Hymn. 239. Shown in Index but, not printed in The American Harp.
 Behold, God is my salvation. Motetto. 249. Shown in Index but, not printed in The American Harp.
 Create in me a clean heart. Motetto. 274. Shown in Index but, not printed in The American Harp.
 Repent ye, for the kingdom of heaven. Anthem. 277. Shown in Index but, not printed in The American Harp.
 O praise God in His holiness. Motetto. 396. Shown in Index but, not printed in The American Harp.
 Ira, CM. Hymn. First Line: To celebtate Thy praise, O Lord. 93b. New Carmina Sacra Tune Index, 1850.
 Oaksville, CM. Hymn. First Line: On Zion and on Lebanon. 133b. New Carmina Sacra Tune Index, 1850.

See below beginning on page 12 for Charles Zeuner's Secular Music.

Charles Zeuner's Secular Music

At the Library of Congress, Washington, DC, there are 20 works in the name of Ch. Zeuner, 9 in the name of Charles Zeuner, and 3 in the name of Chas. Zeuner. At the Levy Site of Johns Hopkins University, Baltimore, Maryland; there are 38 works, in the names Ch. Zeuner, Chas. Zeuner, and Charles Zeuner. After exact duplicates were removed, there are 57 works by Charles Zeuner, all named thus in one form or another.

1. 2nd Set of Tremont Quadrilles. Selected from Celebrated Opera. Six sectional movements, including da capo waltz piano. Arranged for the Piano Forte by Charles Zeuner. Performed by Kendall & Sanborn's Band. (Boston: Henry Prentiss, 2 Pemberton Hill; T. Moore's Lithogy. Boston. [n.d.]
2. Adria's Gondolier. Strophic piano and voice. Words by J.G. Drake, Esqr. First Line: Away away we bound o'er the deep, lightly brightly our merry hearts leap. Adapted to a favourite air Arranged by Ch. Zeuner. (Boston: C. Bradlee, 164 Washington Street. 1830.)
3. Ah bello a me ritorna. Divertisment, No. 1 from Norma. By Ch. Zeuner. (Philadelphia: John F. Nunns. 1841.)
4. Boston Quick Step. By Ch. Zeuner. (Boston: Oliver Ditson. 1835.)
5. Bunker Hill Quick Step. da capo piano. By J. Friedheim, conductor of the New England Band. Arranged for the Piano Forte by Ch. Zeuner. (Boston: H. Prentiss, No. 33 Court Street. Pendleton's Lithography Boston. 1836.) (Boston: H. Prentiss, No. 2 Pemberton's Hill. Pendleton's Lithography Boston. 1836.)
6. Cambridge Rondo. By Ch. Zeuner. (Boston: C. Bradlee. 1832.)
7. City Guards Quick Step. Sectional piano. Composed by Walch. Arranged for the Piano-Forte with Flute Accompaniment, and also for two Flutes by Ch. Zeuner. Dedicated to the City Guards by the Boston Brigade Band. (Boston: Oliver Ditson, 107 Washington St. Pendleton's Lithography, Boston. 1835.)
8. Congress Waltz. da capo with trio piano. Composed for the Piano Forte by Ch. Zeuner. Dedicated to Miss Elizabeth Bradlee. ([Boston]: n.p. 1836.)
9. Corner-Stone March. da capo with trio piano. By Ch. Zeuner. As Performed by the Boston Brigade Band, at the Ceremony of laying the Corner Stone of the Masonic Temple, Boston Dedicated to the Fraternity by Ch. Zeuner. (Boston: C. Bradlee. 1832. LoC) (Boston: C. Bradlee, 164 Washington St. 1852. Levy)
10. Deh conte. Divertisment, No. 2 from Norma. By Ch. Zeuner. (Philadelphia: John F. Nunns. 1841.)
11. Elssler Gallopade. From La Tarentule. By Ch. Zeuner. (Philadelphia: Geo. W. Hewitt and Co. 1840.)
12. Elssler Quadrilles, No. 2. five da capo movements piano. (1) [introduction]; (2) La Tarantule; (3) La Tarantule; (4) La Smolenska; (5) La Mazurka. Adapted by Francis Weiland. Arranged by Ch. Zeuner. (Philadelphia: Geo. W. Hewitt & Co., 184 Chesnut Street. Thos. Sinclair Lithr. 79 S. Third St. Phila.; W. Moland Sc. 1840.)
13. Gen. Harrison's Quick Step. By Ch. Zeuner. (Boston: Parker and Ditson. 1840.)
14. Gov. Everett's Grand March. da capo with trio piano. Composed for the Piano Forte by Ch. Zeuner. (Boston: C. Bradlee, 107 Washington Street. 1836.)
15. Grand Centennial March. da capo with trio piano. Composed by Ch. Zeuner. As Performed by the Boston Bands. Respectfully Dedicated to the Hon. Harrison Gray Otis, Mayor of Boston. (Boston: C. Bradlee, 164 Washington Street. Pendleton's Lithog. Boston. Plate number: 1830. [n.d.]
16. Grand Centennial March. da capo with trio piano. Composed by Ch. Zeuner. As Performed by the Boston Bands. (New York: Bourne, Broadway. Lith. of Pendleton; Engrd. by T. Birch. [n.d.]
17. Grand Centennial March. da capo with trio piano. Composed by Ch. Zeuner. As Performed by the Boston Bands. Dedicated to the Hon. Harrison Gray Otis. (Baltimore: Geo. Willig Junr. Baltimore. Lith. of Pendleton. [n.d.]
18. Herz's Quick Step. By Ch. Zeuner. (Boston: Parker and Ditson. 1837.)
19. I Am a Very Little Man. By Ch. Zeuner. (Boston: C. Bradlee. 1834.)
20. I Remember, I Remember. Song. strophic piano and voice. Words by Thomas Hood. First Line: I remember, I remember The house where I was born. Music Composed by Ch. Zeuner. (Boston: C. Bradlee, 164 Washington Street. 1830.)
21. La Cachucha, sectional; with (2) Une Waltz Sentimentale. (2) da capo piano. Arranged by Ch. Zeuner. As danced by Madlle. Fanny Elssler. (New York: Firth & Hall, No. 1 Franklin Square. Fleetwood. [n.d.]
22. La Cachucha. sectional piano. Arranged by Ch. Zeuner. As danced by Madlle. Fanny Elssler. (New York: John F. Nunns, 240 Broadway. J. French; Sinclair's Lith. Phila. [n.d.]
23. La Cachucha. sectional piano. Arranged by Ch. Zeuner. Fanny Elssler in the Character of La Cachucha. (New York: Atwell, 201 Broadway. E. Browne Jr. [n.d.]
24. La Tarentule; (2) Elssler Gallopade. sectional piano. Arranged by Ch. Zeuner. As Danced by Fanny Elssler & Mons. Sylvain in Tarentale. (Philadelphia: Geo. W. Hewitt & Co., 184 Chesnut St. Thos. Sinclair's Lith.; Wm. Moland Sc. 1840.)
25. Marseilles hymn. A favourite French National Air. By Ch. Zeuner. (Boston: C. Bradlee. 1845.)
26. May Morn Song. By Ch. Zeuner. (Boston: C. Bradlee. 1833.)

Charles Zeuner's Secular Music

27. McGregor Quick Step. By Charles Zeuner. (Philadelphia: George Willig. 1842.)
28. Military Recreations. A Collection of Marches, Quick Steps, and Waltzes. da capo piano. (1) The United States Infantry Parade March. (2) The York Rifle Corps Quick Step. Composed by Walch. Arranged from his Works by Ch. Zeuner. Dedicated to the Officers and Members of the Independent Corps of the United States. (Philadelphia: John F. Nunns, 184 Chesnut St. Thayer & Co.'s Lith. Boston. 1841.)
29. New England Guards Quick Step. da capo piano. Composed by Chas. Zeuner. Dedicated to Capt. Thos. Dwight, the Officers & Members of the Corps. (Boston: John Ashton & Co., No. 197 Washington St. Pendleton's Lithogy. Boston. 1835.)
30. Oh! the Belles of Baltimore. A Characteristic Glee. sectional piano and voice. First Line: Oh! the belles of Baltimore! The charming belles of Baltimore! Composed by Ch. Zeuner. (Boston: C. Bradlee, 164 Washington Street. 1833.)
31. Pas Styrien. sectional piano. Arranged by Ch. Zeuner. As danced by Madlle. Fanny Elssler & Mons. Sylvain. (Boston: Henry Prentiss, 33 Court St. Thayer's Lith. Boston. 1841.)
32. Pas Styrien. sectional piano. Arranged by Ch. Zeuner. As danced by Madlle. Fanny Elssler & Mons. Sylvain. (Philadelphia: John F. Nunns, 184 Chesnut St. Sinclair's Lith. Phila. 1841.)
33. Prayer of the Blind. sectional piano and voice. Poetry by B.B. Thatcher, Esqr. First Line: Holy Father! Holy Father! Hear thy children. Music by Ch. Zeuner, Esqr. Published for the Ladies' Fair held at Faneuil Hall for the benefit of the Institution for the Instruction of the Blind, May 1st 1833. (Boston: C. Bradlee, 164 Washington St. 1833.)
34. Rail Road Waltz. da capo with trio piano. Composed for the Piano Forte by Ch. Zeuner. (Boston: Oliver Ditson, 107 Washington Street. 1835.)
35. Saxon Quick Step. By Charles Zeuner. (Philadelphia: George Willig. 1843.)
36. Spring's First Flower. By Chas. Zeuner. (Philadelphia: E.R. Johnston. 1849.)
37. St. Augustine Spanish dances, sett 1. By Charles Zeuner. (New York: William Hall and Son. 1849.)
38. St. Augustine Spanish dances, sett 2. By Charles Zeuner. (New York: William Hall and Son. 1849.)
39. Taglioni and Elssler's Dances. La Cachucha. sectional piano. Arranged by Ch. Zeuner. (New York: Millet's Music Saloon, 329 Broadway. Thayer's Lithography, Boston; G. Ackerman Eng. [n.d.]
40. The Boston Light Infantry's Parade March. By Walch. (Philadelphia: John F. Nunns. 1841.)
41. The Boston Light Infantry's Quick Step. By Walch. (Philadelphia: John F. Nunns. 1841.)
42. The Evening Gun. sectional piano and voice. Words by Thomas Moore. First Line: Remeber'st thou that setting sun, the last I saw with thee. Adapted to a favourite Melody. Arranged for the Piano Forte by Ch. Zeuner. (Boston: C. Bradlee, 164 Washington Street. 1831.)
43. The Gipsy Grand Waltz. By Ch. Zeuner. (Philadelphia: John F. Nunns. 1841.)
44. The Glories of Our Mortal State. By Ch. Zeuner. (Boston: C. Bradlee. 1833.)
45. The Love Spell Gallop. By Ch. Zeuner. (Philadelphia: John F. Nunns. 1841.)
46. The Lover's Echo. By Ch. Zeuner. (Boston: Oliver Ditson. 1835.)
47. The Morning Gun. By Ch. Zeuner. (Boston: C. Bradlee. 1834.)
48. The Original Castanet Spanish Dance La Cachucha. through-composed piano. Arranged by Ch. Zeuner. As danced by Fanny Elssler; Performed With Unbounded Applause by the Boston Brigade Band. (New York: Atwell, 201 Broadway. Thayer's Lithogy. Boston. 1840.)
49. The Rocky-mountain Boys. A Rural Glee. By Chas. Zeuner. (Philadelphia: Lee and Walker. 1849.)
50. The Triumphant Stars of America. By Charles Zeuner. (Philadelphia: George Willig. 1843.)
51. Two Grand Polish Marches. da capo piano. By Ch. Zeuner. Performed at the Consecration of the Standards. Presented to the Polish Nation by the Young Men of Boston. Respectfully Dedicated to Genls. Skrzynecki & Dwernecki by Ch. Zeuner. (Boston: C. Bradlee, 164 Washington Street. Pendleton's Lithography, Boston. 1831.)
52. Wandering By the Moonlight Shore. Canzona nazionale Napolitana. By W.M. Robinson. Charles Zeuner. (Philadelphia: George Willig. 1845.)
53. Washington Crossing the Delaware. A New Quartette. strophic men's a cappella chorus. Poetry by Seba Smith, Esq. First Line: Dark and gloomy was the hour. Music composed by C. Zeuner. (Boston: Oliver Ditson, 115 Washington St. [1847].)
54. Washington Crossing the Delaware. A New Quartette. strophic men's a cappella chorus. Poetry by Seba Smith, Esq. First Line: Dark and gloomy was the hour. Music composed by C. Zeuner. Composed for, and sung with great effect by The Ilseleys. (New York: C. Holt. Jr. Music Publishing Warehouse, 156 Fulton St. Lith. of J. Britton, 559 Hudson St. N.Y.; G.W. Ackerman Engr. & Prinr. 1847.)
55. Wedding Polka. By Charles Zeuner. (Philadelphia: Lee and Walker. 1849.)
56. When Other Friends are Round Thee. By Charles Zeuner. (Philadelphia: Lee and Walker. 1849.)
57. Where is My Own Bright Land. By Charles Zeuner. (Philadelphia: George Willig. 1842.)

See below on pages 14 to 17 for Sources.

Sources:

1) "THE TUNE Is the 'Missionary Chant,' and no other. Its composer, Heinrich Christopher Zeuner, was born in Eisleben, Saxony, Sept. 20, 1795. He came to the United States in 1827, and was for many years organist at Park Street Church, Boston, and for the Handel and Haydn Society. In 1854 he removed to Philadelphia where he served three years as organist to St. Andrews Church, and Arch Street Presbyterian. He became insane in 1857, and in November of that year died by his own hand. He published an oratorio 'The Feast of Tabernacles,' and two popular books, the American Harp, 1832, and The Ancient Lyre, 1833. His compositions are remarkably spirited and vigorous, and his work as a tune-maker was much in demand during his life, and is sure to continue, in its best examples, as long as good sacred music is appreciated...CHRIST THE LORD IS RISEN TODAY Begins a hymn of Charles Wesley's and is also the first line of a hymn prepared for Sunday-school use by Mrs. Storrs, wife of the late Dr. Richard Salter Storrs of Brooklyn, N.Y. Wesley's hymn is sung-with or without the hallelujah interludes-to 'Telemann's Chant,' (Zeuner), to an air of Mendelssohn, and to John Stainer's 'Paschale Gaudium.'" Theron Brown and Hezekiah Butterworth. The Story of the Hymns and Tunes. (New York: Oliver Ditson & Co.; Boston: The American Tract Society. 1906.) **Emphasis added. Internal double quotes changed to single quotes (').**

2) "Zeuner, Charles, organist and composer, was born at Eisleben, near Gotha, **[Not near Gotha - closer to Leipzig.]** Saxony, Sept. 20, 1795, and baptized as Heinrich Christopher Zeuner, but seems to have changed his given name on coming to the United States, which he did in 1824. He took up his residence at Boston, where he came to be highly esteemed. In 1839 **[1838]** he published 'The American Harp,' containing 400 pages. His oratorio of '**[The]** Feast of Tabernacles' was published in 1832, **[1837]** at which time he was organist of Park Street Church, president of the Musical Professional Society, and organist of the Handel and Haydn Society. The latter position he held from 1830 to 1837. His second important book, '**[The]** Ancient Lyre,' contained 364 pages and was published in 1848. **[5th Edition 1836. 7th Edition 1838.]** Besides preparing several works himself, he wrote much music for the publications of other authors. In 1854 **[1850]** he removed from Boston to Philadelphia, where he was first organist of St. Andrews Episcopal Church, and subsequently of the Arch Street Presbyterian Church. For several years he exhibited symptoms of insanity, but they were not thought to be serious. On Saturday, Nov. 7, 1857, he left his boarding place and proceeded to West Philadelphia. The same day his body was found in Smith's woods with the head shattered by a gun. It was evident that he had committed suicide. Mr. Zeuner was an excellent musician and respected by all who knew him." F.O. Jones. A Handbook of American Music and Musicians, p. 181. (Canaseraga, New York: F.O. Jones. 1886.) **[Eisleben, Saxony after 1815 was in the Kingdom of Prussia – not Germany. Smith's Woods is in Burlington County, New Jersey, not far from Camden, Camden County where Zeuner was living. Jones implied the suicide took place in West Philadelphia, by omitting the New Jersey location.] [Errors in Jones' work. Corrections by the writer.]**

3) "Musical Works...The American Harp: being a collection of new and original Church Music, under the control of the Musical Professional Society in Boston. Arranged and composed by Zeuner, Organist, &c. Boston. Hilliard, Gray & Co. 1834. pp. 407...The industry and talent with which Mr. Zeuner has labored in the cause of Church Music, entitle him to the highest meed of praise. From his numerous publications, we have selected the 'American Harp,' as most strongly setting forth the author's claims to patronage. It is, as he alleges, 'an original work of Church Music, composed expressly and exclusively for the worship of God, and not a mere adaptation of opera airs, glees, songs and marches'...Prefixed to the collection is an 'Introduction to the Art of Singing,' comprised in fifteen pages, and accompanied with an admirable series of Exercises for practising time and intervals, and for the proper cultivation of the voice. The principles of this brief method of instruction, as Mr. Z. informs us, are the Pestalozzian, which have been attended with such great success, upon the continent of Europe...Of more than three hundred tunes in this work of Mr. Zeuner, all, (excepting only Old Hundred and four others,) are his own compositions. And there are not a few of them possessed of decided merit, both for their melodies, and for the skill with which they have in general been harmonized. We have been particularly pleased with the tunes called 'Eberwein,' p. 217, 'Ferrari,' p. 226, 'Sterkel,' p. 225, and the motteto 'Blessed is the people,' p. 317." Folio, Volume 1, Page 37, 1836. (Boston: White, Smith & Perry. 1836.) **Emphasis added. Double quotes within changed to single quote (').**

4) "'...Zundel's Melodeon Instructor...Calvin. Arise, arise, with joy survey. Zeuner...Missionary Chant. Ye Christian heroes, Zeuner...Ydolem. Let heathens to their Idols. Zeuner...This work contains 88 large quarto pages, elegant illustrations of the proper positions of body and hands, Illustrations and descriptions of Instruments, a copious Dictionary of Musical Terms, and other matters pertaining to the study and practice of Melodeon Music, of great value. Price. \$1. on receipt of which copies will be sent by mail, postpaid. Published by Oliver Ditson & Co., Boston." New York Weekly Review, Volume 11, Page 15, 1860. (New York: New York Weekly Review. 1860.)

5) "The American Tune Book. (\$1.50), is a sort of Eclectic Collection of the Psalm Tunes and Anthems which have been the favorites of the century. The books of Lowell Mason, Zeuner and other approved compilers, were drawn on, and the 1000 Tunes and Anthems certainly constitute a valuable Standard book of Sacred Music." John Sullivan Dwight. Dwight's Journal of Music, Volumes 35-36, Page 200, 1877. (New York: D.L. Balch. 1877.)

Sources (cont.):

6) "TUCKERMAN, Samuel Parkman, Mus. D., born at Boston, Mass, U.S., Feb. 11, 1819. At an early age he received instruction in church music and organ-playing from Charles Zeuner. From 1840, and for some years after, he was organist and director of the choir in St. Paul's Church, Boston, and during that time published two collections of Hymn Tunes and Anthems, 'The Episcopal Harp' (chiefly original compositions) and 'The National Lyre,' the latter with S.A. Bancroft, and Henry K. Oliver. In 1849 he went to England, to make himself thoroughly acquainted with the English cathedral school of church music, both ancient and modern. For the first two years he pursued his studies in London, and afterwards resided in Canterbury, York, Durham, Winchester, and Salisbury, and for about two years at Windsor. In 1851 he took the Lambeth degree of Doctor of Music, and then returned to the United States, and resumed his connection with St. Paul's Church in his native city. He lectured upon 'Church Music in the Old World and the New,' and gave several public performances of cathedral and church music from the 4th to the 19th century. In 1856 he returned to England, and remained eight years, forming a fine musical library. In 1864 he returned to the United States, and succeeded Dr. Edward Hodges as organist of Trinity Church, New York. He died at Newport, Rhode Island, June 30, 1890." Sir George Grove, John Alexander Fuller-Maitland. Grove's Dictionary of Music and Musicians, Edition 2, Volume 5, Page 173, 1910. (New York: Macmillan, 1904-1910. 1910.) **Emphasis added.**

7) "Zeuner, Charles Heinrich Christopher (1795-1857). A native of Germany; organist of Park Street Church, Boston, and of the Handel and Haydn Society...Tunes.—Hummel, 292, 558, 645, 679; Missionary Chant, 397." Charles Sumner Nutter, Wilbur Fisk Tillett, Methodist Episcopal Church. The Hymns and Hymn Writers of the Church: An Annotated Edition of the Methodist Hymnal, Page 469, 1911. (New York: Methodist Book Concern. 1911.)

8) "Zeuner, Charles. O God, my heart is fixed. Chorus. [Vocal score.] (In Handel and Haydn Society Collection of sacred music. Vol. 4, pp. 217-330.) No. 33 in N.331.33. 4.

Zeuner, Heinrich, editor. Auer. Das Concert am Hof. Komische Oper. No. 2 in N.110.14. **[The concert at the farm Comic Opera, etc.]**

Zeuner, Martin. 82 geistliche Kirchenlieder zu fünf Stimmen. Nürnberg 1616. Herausgegeben von Rob. Eitner. Leipzig. Breitkopf & Härtel. 1904. [Publikation älterer praktischer und theoretischer Musikwerke vorzugsweise des XV. und XVI. Jahrhunderts.] N.400.17." **[82 spiritual hymns to five voices. Nuremberg 1616...Publication of older practical and theoretical works of music preferably of 15th and 16th centuries, etc.]** (Boston: The Trustees Allen A. Brown Collection. Boston Public Library. 1915.) **[Translations/Comments for clarity by the writer.]**

9) "Charles Zeuner (1795-1857), a Saxon who came to Boston in 1824, was organist of the Handel and Haydn Society in 1830-37 and of Park Street Church, and from 1854 organist in Philadelphia: American Harp, Boston, 1832 **[Later editions thru 1838.]**; Ancient Lyre, Boston, 1842. **[5th Edition, 1836. 7th Edition, 1838.]**" Waldo Selden Pratt, Charles Newell Boyd. Grove's Dictionary of Music and Musicians: being the sixth volume of the complete work. American supplement, Page 389, 1920. (New York; London: Macmillan Co. 1920.) **[Comments by the writer.]**

10) Biography & Genealogy Master Index (BGMI)

Name: Charles Zeuner.

Birth: 1795. Death: 1857.

11) Biography & Genealogy Master Index (BGMI)

Name: Heinrich Christopher Zeuner.

Birth: 1795. Death: 1857.

12) Online BMD, Ancestry

McCrone Family Tree.

Heinrick C. Zeuner.

Birth: 1795 – Germany. Death: 1857 – Germany.

13) Passenger and Immigration Lists Index, 1500s-1900s

Source Publication Code: 9314. Source Bibliography: UNITED STATES, WORK PROJECTS ADMINISTRATION. Index to Records of Aliens' Declarations of Intention and/or Oaths of Allegiance, 1789-1880, in United States Circuit Court, United States District Court, Supreme Court of Pennsylvania, Quarter Sessions Court, Court of Common Pleas, Philadelphia. Compiled by W.P.A., Project No. 20837. [Harrisburg:] Pennsylvania Historical Commission, [1940]. 25 vols. in 11. Vol. 11. Letter Z. 18p. Page: 7.

Name: Charles Zeuner. Year: 1850. Place: Philadelphia, Pennsylvania. Primary Immigrant: Zeuner, Charles.

Name: Charles Zeuner. Arrival: 1850 - Philadelphia, Pennsylvania.

Sources (cont.):

14) Philadelphia, 1789-1880 Naturalization Records

Name: Charles Zeuner. Place of Origin: Germany. **Born in Germany, but Zeuner actually traveled from Boston.**

Declaration of Intent Date: 9 Nov 1850. Declaration of Intent Court: Quarter Sessions.

Oath of Allegiance Date: 24 May 1856. Oath of Allegiance Court: Common Pleas. Comment: 119357.

Signature 1: [blank]. Signature 2: Charles Zeuner. Name: Charles Zeuner.

Civil: 9 Nov 1850. Civil: 24 May 1856. Origin: Germany.

15) New York, 1820-1850 Passenger and Immigration Lists

Family Identification: 18180258. Microfilm Serial Number: M237. Microfilm Roll Number: 91.

Name: Heinrich Zimmer. Age: 52.

Port of Departure: Antwerp. Place of Origin: Deutschland.

Ship: Emblem. Arrival Date: 26 Aug 1850. Port of Arrival: New York.

Name: Heinrich Zimmer. Birth: abt 1798. Origin: Deutschland. Departure: Antwerp. Arrival: 26 Aug 1850 - New York.

16) Index to Petitions for Naturalization filed in New York City, 1792-1989

Title and Location of Court: Superior Court, New York County. Volume: 37. Record Number: 330.

Name: Heinrich Zeuner.

Naturalization Date: 18 Oct 1852. Former Nationality: King of Bavaria.

Name: Heinrich Zeuner. Civil: 18 Oct 1852. Origin: Bavaria.

17) New York City, Lutheran Church Records, 1834-1854: Birth, Marriage & Death

Last Name: Zeuner. First Name: Christian Heinrich. ID#: Z.

Place of Event: Heiligenstadt, Oberfranken, Bayern. Date of Event: 1820.

Remarks: married 8 Oct 1846, Anna Barbara Dorn. Code: Bayer.

Name: Christian Heinrich Zeuner.

Other: 1820 - Heiligenstadt, Oberfranken, Bayern.

18) 1850 United States Federal Census

Name: Charles Ziner.

Age: 57. Estimated birth year: abt 1793. Birth Place: Germany. Gender: Male.

Home in 1850 (City, County, State): Camden Middle Ward, Camden, New Jersey.

Household Members: Name Age.

1. James Elwell 48.
2. Rachael Elwell 46.
3. Alfred Elwell 16.
4. Isaac Elwell 12.
5. Edward Elwell 10.
6. Martha Elwell 4.
7. Caroline Elwell 13.
8. Ann Elwell 24.

Twenty-one other surnames, married and single, from age 50 to age 18.

Charles Ziner 57.

Name: Charles Ziner. Birth: abt 1793 – Germany.

Residence: 1850 - Camden Middle Ward, Camden, New Jersey.

Sources (cont.):

19) "Heinrich Christoph Zeuner. Charles Zeuner, 1795-1857. Born: September 20, 1795, Eisleben, Saxony, Germany. Died: November 7, 1857, Philadelphia, Pennsylvania. After emigrating to America, Zeuner settled in Boston, Massachusetts, in 1824. He played the organ for the Park Street Church there, for the Handel and Haydn Society (1830-1838), and served as the Society's president (1838-1839). He moved to Philadelphia in 1839, where he was organist at a number of churches. Zeuner wrote a march for the laying of the cornerstone of the Boston Masonic temple (1830), and a oratorio, The Feast of Tabernacles (1836). His other works include: Church Music, 1831. The American Harp, 1832. The New Village Harmony for Sabbath Schools, 1834. The Ancient Lyre, 1834. Music: Eckhardtshelm. Hummel. Ira. Missionary Chant. Oaksville. 11/28/2009 15:37:31" Internet Hymnal Archive, The Cyber Hymnal.

[Arranged chronologically, they used for their sources:

- F.O. Jones. A Handbook of American Music and Musicians, p. 181. (Canaseraga, New York: F.O. Jones. 1886.)
- Theron Brown and Hezekiah Butterworth. The Story of the Hymns and Tunes, p. 172. (New York: Oliver Ditson & Co.; Boston: American Tract Society. 1906.)
- Charles S. Nutter and Wilbur F. Tillett. The Hymns and Hymn Writers of the Church, p. 469. (New York: The Methodist Book Concern. 1911.)
- John Irving Erickson. Sing It Again!, p. 432. (Chicago, Illinois: Covenant Press. 1985.)
- Don Michael Randel. The Harvard Biographical Dictionary of Music, p. 1009. (Cambridge, Massachusetts: The Belknap Press of Harvard University Press. 1996.)]